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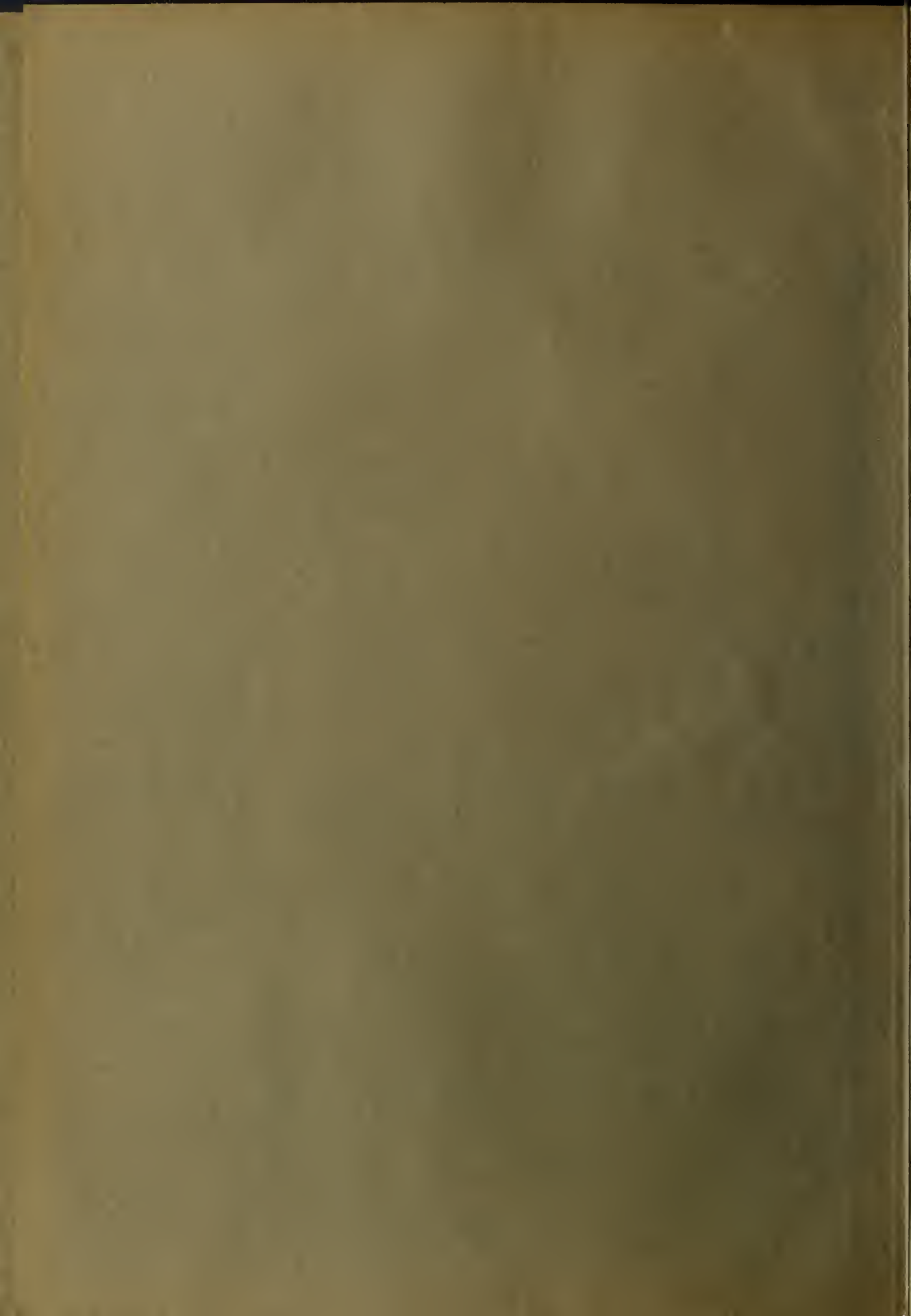
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WORDS AND MUSIC
OF

KLAW & ERLANGER'S
PRODUCTION OF
GEN. LEW WALLACE'S

BEN-HUR

COMPOSED BY
EDGAR STILLMAN KELLEY

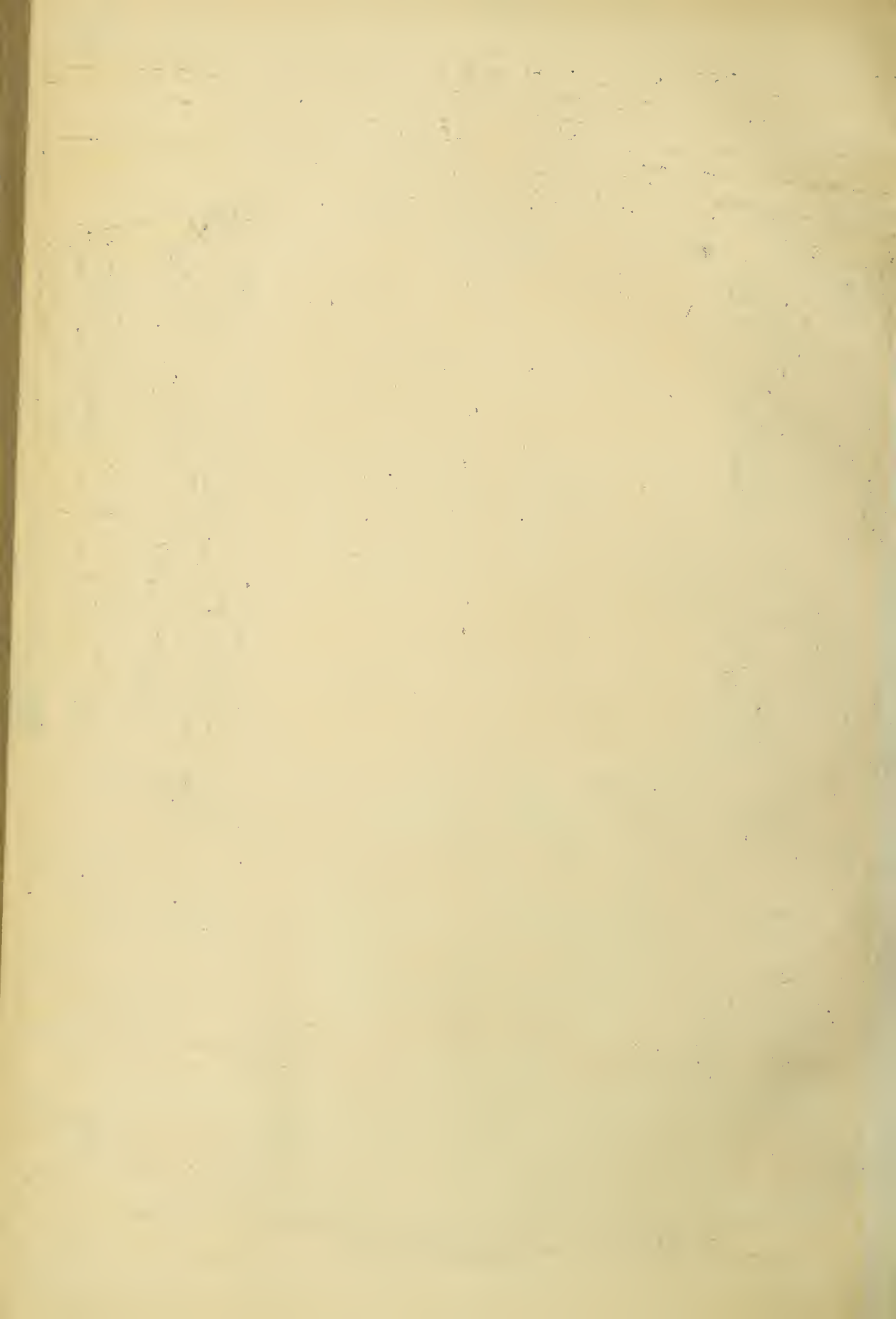
Acting Professor of Musical Theory, Yale University



TOWERS & CURRAN
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GEN. LEW WALLACE'S
BEN-HUR

BY
EDGAR STILLMAN KELLEY

ACTING PROFESSOR OF MUSICAL THEORY
YALE UNIVERSITY

EDITED BY
CHARLES FELEKY

Price \$1.50

TOWERS & CURRAN
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Gift of Julius Wittrock

"Ben-Hur." Prelude.

Edited by CHAS. FELEKY.

I. The Prophecy.

EDGAR STILLMAN KELLEY.

Lento maestoso.

Op. 17.

Piano.

3 *rit.*

Tenors 8va lower.
p
 The vi - sion of I - sai - ah, the son of A - moz, which he
accomp. ad lib.
p

cresc.
 saw con - cern - ing Ju - dah and Je - ru - sa -
f
mf

lem.
p
decresc.

In the drama this chorus is sung behind the scenes. In small choirs the opening measures may be sung by a single voice. The whole number can be sung by 2 or 3 voices, (similar or mixed,) in unison and octaves.

TENORS.

f

BASSES.

Hear, O heavens and give

f

ff

ear, O earth; For the Lord hath spoken,

p cresc. molto. ff

Hear, for the Lord hath spoken, A - rise! For thy

Shine! For thy

poco cresc. - - - - *f*

light is come and the glo-ry of the Lord is ris - en up - on thee.

poco cresc. - - - - *f*

Red. * Red. * Red. * Red. *

p

For be-hold the darkness shall cov-er the earth, and gross

p

Brass.

pp

p *poco animato e cresc.*

dark-ness the peo - - ple. But the Lord shall a-rise up -

p

Strings.

pp

on thee, and his glo - ry shall be seen up - on thee, And the

Bassoon.

Gen-tiles shall come to thy light and Kings to the bright - ness of thy

f

f

f

f

f

f

Red. * Red. * Red. * Red. * Red. *

dim.

ris - - ing, thy ris - ing.

dim.

p

pp

Red. * Red.

II. The approach of the Magi.

Andante misterioso.

Bassoon

sempre pp

ppp Strings con sordini

col sva

Bass Clar.

sempre pp

This musical score is for the second movement, 'The approach of the Magi', in a key of three sharps (F# major) and 4/4 time. The tempo is 'Andante misterioso'. The score is divided into five systems. The first system shows the Bassoon and Strings (piano) with a dynamic marking of *ppp* and *col sva*. The Bassoon part features a triplet of eighth notes. The second system continues the Bassoon and Strings parts. The third system introduces the Bass Clarinet part, also marked *sempre pp*, with a triplet of eighth notes. The fourth system shows the Bass Clarinet and Strings parts, with a sextuplet of eighth notes in the Bass Clarinet. The fifth system continues the Bass Clarinet and Strings parts, with another sextuplet of eighth notes in the Bass Clarinet. The score includes various musical notations such as triplets, sextuplets, and dynamic markings.

Clart.

First system of the musical score. The Clarinet part (top staff) begins with a melodic line, followed by a sixteenth-note run marked with a '6'. The Piano accompaniment (bottom two staves) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Viol.

Second system of the musical score. The Violin part (top staff) features a melodic line with sixteenth-note runs marked with a '6'. The Piano accompaniment continues with its eighth-note accompaniment.

Third system of the musical score, focusing on the Piano accompaniment. The right hand continues with eighth-note accompaniment, and the left hand provides a bass line. A dynamic marking of *mf* is present at the beginning of the system.

Fourth system of the musical score, focusing on the Piano accompaniment. A dynamic marking of *mf* is present. A performance instruction *cul 8^e* is written above the right-hand staff.

Fifth system of the musical score, focusing on the Piano accompaniment. The right hand features triplet markings (3) and a dynamic marking of *mf*. The left hand includes a performance instruction *r. h.* above a note.

col 8p

The first system of music features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a dynamic marking of *col 8p*. The melody consists of several sixteenth-note runs, each marked with a '6' and a slur, indicating a sextuplet. The grand staff below (treble and bass clefs) provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The treble clef staff shows a melodic line with some rests and a final sixteenth-note run marked with a '6' and a slur. The grand staff accompaniment continues with chords and moving lines. A dynamic marking *sempre dim. al Fine.* is present in the right-hand part of the grand staff.

The third system features a treble clef staff with sixteenth-note runs marked with '6' and slurs. The grand staff accompaniment continues with chords and moving lines.

The fourth system continues with sixteenth-note runs in the treble clef staff, marked with '6' and slurs. The grand staff accompaniment continues with chords and moving lines. A dynamic marking *col 8p* is present in the right-hand part of the grand staff.

The fifth system features a treble clef staff with a melodic line and a final sixteenth-note run marked with a '6' and a slur. The grand staff accompaniment continues with chords and moving lines.

III. The Star in the East.

Tableau.

Balthasar, Gaspar and Melchior discovered. They are in eager conversation. Balt. motions towards

the south as he indicates the direction from whence he came.

Lento maestoso.

They speak about the Messianic Prophecy.

Poco agitato.

Shimmerings of light indicate the presence of the star in the East.

Moderato maestoso.

The star begins to rise and grows in intensity until the end of the scene.

Flutes

pp *poco a poco cresc al Fine.*

pp Strings

This system contains the first two staves of music. The top staff is for Flutes, starting with a piano (*pp*) dynamic and a *poco a poco cresc al Fine.* instruction. The bottom staff is for Strings, also starting with a piano (*pp*) dynamic. The music is in 4/4 time and features a melodic line in the flutes and a rhythmic accompaniment in the strings.

Filled with religious fervor the three wise

mf

mf

This system contains the next two staves of music. The top staff continues the melodic line from the previous system, marked with a mezzo-forte (*mf*) dynamic. The bottom staff continues the string accompaniment, also marked with a mezzo-forte (*mf*) dynamic. The music maintains the 4/4 time signature and the overall mood of the scene.

men exchange salutations and reverently kneel in prayer.

f

f

This system contains the next two staves of music. The top staff continues the melodic line, marked with a forte (*f*) dynamic. The bottom staff continues the string accompaniment, also marked with a forte (*f*) dynamic. The music maintains the 4/4 time signature and the overall mood of the scene.

ff *fff*

ff

This system contains the final two staves of music on the page. The top staff continues the melodic line, marked with fortissimo (*ff*) and fortississimo (*fff*) dynamics. The bottom staff continues the string accompaniment, also marked with fortissimo (*ff*) dynamic. The music maintains the 4/4 time signature and the overall mood of the scene.

Act I.

Introduction.

Garden on the roof of the palace of the Hurs in Jerusalem.

Lento maestoso.

mf f

Allegro moderato. a) Ben-Hur enters.

mf p

Allegro moderato.

b) Ben-Hur: "Misfortune, ruin! I have brought

cresc. f p mf

them upon thee!"— Enter Centurion followed by soldiers.—

sf sf f

Allegro con fuoco.

c) Ben-Hur: "Oh, Lord, in the hour of thy vengeance mine be the hand to put it upon him!"

Prelude to Act II.

Interior of Cabin of the Roman Galley "Astraea?"

Moderato molto.

First system of musical notation. The right hand features a melodic line with a slur over the first two measures. The left hand plays a steady eighth-note accompaniment. A *cresc.* marking is placed above the right hand in the fourth measure.

Second system of musical notation. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent. A *cresc.* marking is placed above the right hand in the second measure.

Third system of musical notation. The right hand has a *ff* marking in the first measure, followed by a *molto dim.* marking. The left hand accompaniment changes to a more rhythmic pattern. A *dolce* marking is placed above the right hand in the fifth measure, and a *p* marking is placed above the right hand in the sixth measure. The tempo marking *poco animato* is placed below the right hand in the sixth measure.

Fourth system of musical notation. The right hand has a *f* marking in the second measure and a *p* marking in the fifth measure. The left hand accompaniment features a long, sustained chord in the first measure. A *f* marking is placed above the right hand in the third measure.

Fifth system of musical notation. The right hand has a *rit.* marking in the second measure and a *f* marking in the fifth measure. The left hand accompaniment features a long, sustained chord in the first measure. The tempo marking *Tempo I.* is placed above the right hand in the sixth measure.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The music consists of several measures with various note values and rests. The right hand (r.h.) is indicated in the final measure.

Second system of musical notation, continuing the piece. It includes the instruction *molto espressivo* above the staff and dynamic markings *f* and *sf* below the staff.

Third system of musical notation, featuring dynamic markings *f* and *decresc.* (decrescendo).

Curtain rises. Interior of Galley.

Fourth system of musical notation, corresponding to the stage direction "Curtain rises. Interior of Galley." It shows a grand staff with treble and bass clefs.

Fifth system of musical notation, concluding the page. It includes a *rit.* (ritardando) marking below the staff.

Act II.

Moderato molto.

a) Ben-Hur: "One only— a boy, by a well, blessed me, and gave me a draught of wa-

pp

ter. And that, Oh, Tribune I remember, because it hath been through all these years, my one measure of human kindness?"

Allegro.

b) Officer of Galley: "Now, pull! Full speed! Faster! Cut them down!"

f *sf* *sf*

Moderato molto.

c) The wreck in the open sea.— The Rescue.

First system of a piano score in G major. The right hand features a melodic line with a long slur over the first four measures. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of the piano score, continuing the melodic and rhythmic patterns from the first system.

Third system of the piano score. It includes dynamic markings: *cresc.* (crescendo), *poco a poco* (gradually), and *poco* (a little). The melodic line continues with a slur.

Fourth system of the piano score. It features a dynamic marking of *f* (forte) in the right hand. The melodic line concludes with a slur.

Fifth system of the piano score, including parts for other instruments. The piano part continues with a dynamic marking of *f*. The woodwind parts are indicated by the labels *Trpts* (Trumpets), *Trombs.* (Trombones), and *Hns.* (Horns). The woodwinds have dynamic markings of *cresc. sempre poco a poco* (crescendo, always a little).

Sixth system of the piano score. It features a dynamic marking of *ff* (fortissimo) in the right hand. The piano part continues with a dynamic marking of *f*. The woodwind parts continue with their respective parts.

Act III.

Transition-Music. (At End of Scene I.)

Lento.

Allegro ma non troppo.

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and chords, while the left hand (bass clef) provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *f marcato* and *mf*. Accents are present over several notes.

Second system of musical notation. The right hand continues with chords and eighth notes, and the left hand has a steady eighth-note accompaniment. Dynamics are consistent with the previous system.

Third system of musical notation. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamics include *cresc.* and *ff*. Accents are present over several notes.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes. Dynamics include *marcato*. Accents are present over several notes.

Fifth system of musical notation. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes. Dynamics include *p*. Accents are present over several notes.

Sixth system of musical notation. The right hand has a melodic line with eighth notes and chords, and the left hand has a bass line with eighth notes. Dynamics include *p*. Fingerings (1, 2, 3, 1) are indicated for the right hand. Accents are present over several notes.

p cresc. *cresc.*

Scene II. Antioch. The Groves of Daphne.

ff *Red.* *

dim. *Red.* *

(At the rise of the curtain a procession discovered, crossing from left to right. Youths with standards emblematic of the story of Apollo and Daphne; Priests of Daphne; boys carrying offerings: Choir master with Chorus of Singing girls, followed by musicians.)

sempre dim. *mf* *Red.*

p *

Chorus of Girls.
Allegretto grazioso.

p For to-day we take or give: For to-day we drink and live; For to day we *poco cresc.*

beg or bor-row, For to-day we beg or bor-row. Who know-eth, who knoweth

of the si-lent mor-row. For to-day we take or give; For to-day we *p*

Harp.

drink and live; For to-day we beg or bor-row, Who know-eth

(Youths and Maidens join the revels.)

of the si-lent mor-row.

SOP. I. *p* Daph - ne! Daph - ne! Daph - ne through this haunt-ed grove, *mf* Where —

SOP. II.
& ALTO. *p* Daph - ne through this haunt - ed grove, — *mf* Where

TEN. *p* Daph - ne! through this launt - ed — grove, — *mf* Where thou

BASS.

SOP. I. & II. mis. *p* thou — Where thou fledst the fair A - pol - lo, Where the song and

ALTO. *p* thou fledst the fair A - pol - lo, Where the song and

p fledst the fair A - pol - lo, Where the song and

p

mf *p*
 sigh of love Breathe from ev - 'ry leaf - y hol - low, Wan - der
mf *p*
 sigh of love Breathe from ev - 'ry leaf - y hol - low, Wan - der
mf *mf marcato*
 sigh of love Breathe from ev - 'ry leaf - y hol - low, Wan - der
mf *p marcato*
mf *marcato*
r. h.

f marcato *cresc.*
 we, and fain — would prove — Wheth - er still the
marcato
 we, and fain — would prove — Wheth - er still the
cresc. *p*
 we, and fain would prove — Wheth - er still the
p
 we, and fain — would prove Wheth - er still the
mf marcato
cresc. *p* *cresc.*
l. h.

god will fol - low. *f* Wheth - er still Wheth - er

god will fol - low. *f* Wheth - er still Wheth - er

god will fol - low. *f* Wan - der we and fain would prove Whether still the

god will fol - low. *f* Wan - der we and fain would

f

Red. *

still Wheth - er still the god will

still Wheth - er still the god will

god will fol - low. Wheth - er still the

unison.

prove. Whether still the god will fol - low Heigh - ho!

Red. * Red. * Red. *

fol - low Daph - ne through this haunt - ed grove, Wan - der we and
 fol - low Heigh - ho! Heigh - ho! Wan - der we and
 god will fol - low Daph - ne through this haunt - ed grove, Heigh - ho!
 Heigh - ho! Daph - ne through this haunt - ed grove, Wan - der we and

And. *

SOPRANO I.
 fain would prove, Heigh - ho! Heigh - ho! Ho for the
SOPRANO II & ALTO.
 fain would prove, Wheth - er still the god will fol - low, Wheth - er still the
 Heigh - ho! Wheth - er still the god will fol - low, Wheth - er still the
 fain would prove, Wheth - er still the god will fol - low, Heigh - ho!

(Exeunt Revelers)

rev - els, the rev - els of Daph - ne.

rev - - els of Daph - ne.

rev - els, the rev - els of Daph - ne.

f *dim.*

Ped.

Enter Ben Hurand Malluch.
Dialogue.

mf poco a poco decresc. al Fine.

Ped.

p

First system of a piano piece. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music features a series of chords in the treble and a rhythmic accompaniment in the bass. The key signature has one flat, and the time signature is 6/8.

Second system of the piano piece. It continues with two staves. The treble staff has a *pp* dynamic marking. The bass staff has a *ppp* dynamic marking. The music includes accents and a final measure with a fermata.

Change of Scene. The Heart of the Grove.

Third system of the piano piece, starting with a change of scene. It features two staves with various dynamic markings: *p*, *p cresc.*, and *p*. The treble staff includes fingering numbers (1, 2, 3, 4, 5) and a *tr* (trill) marking. The bass staff has a *8va* marking.

Fourth system of the piano piece. It continues with two staves, featuring a *p cresc.* dynamic marking and various fingering numbers (1, 2, 3, 4, 5) in the treble staff.

Fifth system of the piano piece. It features two staves with dynamic markings *f* and *ff*. The treble staff includes a *tr* (trill) marking. The bass staff has a *tr* (trill) marking.

Sixth system of the piano piece. It features two staves with dynamic markings *Red.* (Ritardando) and *tr* (trill). There are asterisks (*) marking specific measures in both staves.

p

pp

* Reh.

* Reh.

* Reh.

(Enter procession of revellers, singing and dancing)

* Reh.

* Reh.

Chorus III.

f

SOP. I.

Daph - ne! Daph - ne! Daph - ne! Daph - ne! whilst a - bove — beams the

f

SOP. II. & ALTO.

Daph - - ne! whilst a - - bove — beams the

f

TENOR.

Daph - ne! Daph - ne! whilst a - - bove — beams the

f

BASS.

Daph - - ne! whilst a - - bove — beams — the

SOPR. I & II unis.

p
Sun - god Beams the Sun - god in his pow - er Still the earth lis

ALTO
p
Sun - god in his pow - er Still the earth lis

p
Sun - god in his pow - er Still the earth lis

p

mf *p*
warmth shall prove. Still the bee shall seek the flow - er; And the

mf *p*
warmth shall prove. Still the bee shall seek the flow - er; And the

mf *mf marcato*
warmth shall prove. Still the bee shall seek the flow - er; And the

mf *mf*
p And the

mf *mf*
p And the

mf marcato
r.h.

mf marcato cresc.
 bird his mate_ and love. Still shall be the maid - en's

mf marcato cresc.
 bird his mate_ and love. Still shall be the maid - ens

cresc. p.
 bird his mate and love. Still shall be the maid - en's

cresc. sempre p
 bird his mate_ and love. Still shall be the maid - en's

marcato p l.h.

f.
 dow - er Fol - low we Bird and

f.
 dow - er Fol - low we Bird and

f.
 dow - er Still the bee shall seek the flow - er, Love shall be the

f.
 dow - er Fol - low we Bird and

f.

*Red. **

bee Whilst the earth is still in flow - er

bee Whilst the earth is still in flow - er

maiden's dow-er Love shall be the maid-en's dower

dow - er Still the bee shall seek the flower Heigh - ho! Heigh - ho!

Reo. * Reo. * Reo. * Reo. *

Daph - ne, Daph-ne! whilst a - bove Beams the sun - god in his pow'r__

Heigh - ho! Heigh - ho! Beams the sun - god in his pow'r

Daph - ne, Daph-ne! whilst a - bove Heigh - ho! Heigh - ho!

Daph - ne, Daph-ne! whilst a - bove Beams the sun - god in his pow'r

f

Allegro con brio.

Heigh - ho! Ho for the bri - dals of

Heigh - ho! Ho for the bri - dals of

Heigh - ho! Ho for the bri - dals of

Heigh - ho! Ho for the bri - dals of

Allegro con brio.

ff

Rca.

Daph - ne!

Daph - ne!

Daph - ne!

Daph - ne!

A maiden pursued by a youth breaks away from

Rca.

** sf*

** Rca.*

the procession. The dancers intercept them and form a group around the couple.

p

Rca.

** sf*

sf

attacca

Chorus of Revelers.

p SOPRANO.
 Prithee, maid-en, Why so coy?

p ALTO.
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?

p TENOR.
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?

BASS.

p

mf
 What to vex thee? or an - noy?

mf
 What to vex thee, or an - noy? What to flut - ter, or a - larm thee?

mf
 What to vex thee, or an - noy? What to flut - ter, or a - larm thee?

mf

pp
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?

pp
 Prithee, maid-en, why so coy? What is here to hurt or harm thee?

p>
 Prithee, maiden, Why so coy?

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, both marked *pp*. The lyrics are: "Prithee, maid-en, why so coy? What is here to hurt or harm thee?". The third staff is a vocal line in treble clef marked *p>* with the lyrics: "Prithee, maiden, Why so coy?". The fourth staff is a bass line in bass clef, which is mostly empty. The piano accompaniment is shown in the second system, with a grand staff (treble and bass clefs) containing chords and arpeggiated figures.

What to vex thee, or an - noy? What to flut-ter or a - larm thee?

What to vex thee, or an - noy? What to flut-ter or a - larm thee?

What to vex thee, or an - noy?

The second system of the musical score consists of four staves. The top two staves are vocal lines in treble clef with the lyrics: "What to vex thee, or an - noy? What to flut-ter or a - larm thee?". The third staff is a vocal line in treble clef with the lyrics: "What to vex thee, or an - noy?". The fourth staff is a bass line in bass clef, which is mostly empty. The piano accompaniment is shown in the second system, with a grand staff (treble and bass clefs) containing chords and arpeggiated figures. The final measure of the piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3' and a slur. The word "Rev." is written below the final measure of the piano part, and an asterisk is at the bottom right.

Meno mosso.

Pantomime (Eros and the Maiden)

A few voices only.
p very delicately

E - ros ro - sy lit - tle boy. — Let his smiling looks dis -

pp

E - ros, E - ros ro - sy lit - tle

Meno mosso.

p

Res.

A few voices only.
p very delicately

E - ros ro - sy lit - tle

E - ros ro - sy lit - tle

arm thee E - ros ro - sy lit - tle

boy. — Let his smil - -

f

boy— Let his smiling looks dis - arm thee.

boy— Let his smil - ing looks dis - arm thee.

boy— Let his smil - ing looks dis - arm thee.

ing looks ——— dis - arm thee.

sf sf

Ed. *

mf Com-eth here

mf Com-eth here one as fair As A-pol-lo's self to charm thee

p

one as fair As A - pol - lo's self to charm thee

One as fair—

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line starts with the lyrics 'one as fair As A - pol - lo's self to charm thee'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The key signature has one sharp (F#) and one flat (Bb).

Detailed description: This block shows the piano accompaniment for the first system, consisting of two staves. The right hand plays chords, and the left hand plays a bass line. The key signature has one sharp (F#) and one flat (Bb). There is an '8' with a dashed line above the final measure of the right hand, indicating an octave sign.

The lover's join hands. The entire assemblage moves toward the Temple of Daphne.

Heigh - ho! Heigh - ho!

Heigh - ho! Heigh - ho!

As A - pol - lo's Heigh - ho! Heigh - ho!

One as fair— As A - pol - lo's Heigh - ho! Heigh - ho!

Detailed description: This system contains the second vocal line and piano accompaniment. The vocal lines repeat 'Heigh - ho! Heigh - ho!' and 'As A - pol - lo's Heigh - ho! Heigh - ho!'. The piano accompaniment continues with chords and a bass line. The key signature has one sharp (F#) and one flat (Bb). There is an '8' with a dashed line above the first measure of the right hand, indicating an octave sign.

Detailed description: This block shows the piano accompaniment for the second system, consisting of two staves. The right hand plays chords, and the left hand plays a bass line. The key signature has one sharp (F#) and one flat (Bb). There is an '8' with a dashed line above the first measure of the right hand, indicating an octave sign. At the bottom right, there is a signature 'R. L.' and an asterisk '*'. The system ends with a double bar line and a fermata over the final chord.

On to the tem - ple, on to the tem - ple of Daph - ne.

On to the tem - ple, on to the tem - ple of Daph - ne.

On to the tem - ple, on to the tem - ple of Daph - ne.

On to the tem - ple, on to the tem - ple of Daph - ne.

Rw. * Rw. * Rw. *

Moderato maestoso.

Trumpet

f

p

Rw. *

A musical score for the first system, featuring a piano accompaniment with a treble and bass clef. The music includes eighth and sixteenth notes, some with accents, and triplets. A small asterisk is placed below the first bass clef staff.

A group of shepherds and shepherdesses follow a performer on the aulos.

Musical score for the second system, including an Oboe part and piano accompaniment. The Oboe part is marked *mf* and features eighth notes with accents. The piano accompaniment continues with similar rhythmic patterns.

Musical score for the third system, continuing the piano accompaniment. It features a crescendo leading to a section marked *mf*.

Musical score for the fourth system, continuing the piano accompaniment. It features a section marked *p* followed by a section marked *dim.*

Musical score for the fifth system, concluding the piece. It includes a key signature change to D major and a section marked *mf marcato sempre dim. al fine*.

All enter the temple.

The doors close with the last chord.

Dialogue.

Enter Revelers and Dancers.

A few 1st Basses and Tenors.

Allegro moderato.

p

For a day — While we may — Quaff the cup and tread the

p poco cresc.

Sopranos and Altos. *p*

For a day — While we may —

meas - ure *poco cresc.*

mf *p*

Quaff the cup and tread the meas - - - ure

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Quaff the cup and tread the meas - - - ure". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many beamed notes and slurs.

The second system continues the piano accompaniment from the first system. It features a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*f*) and includes various musical notations such as slurs, accents, and dynamic hairpins.

The third system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked with a piano dynamic (*p*) and includes various musical notations such as slurs, accents, and dynamic hairpins. The system concludes with a double bar line and repeat signs.

Allegro grazioso.

SOPR. & ALTO. Enter Devadasi dancing wildly.

For to-day we take and give For to-day we drink and live

The fourth system features a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "For to-day we take and give For to-day we drink and live". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. It features a complex rhythmic pattern with many beamed notes and slurs. The system concludes with a double bar line and repeat signs.

For to-day we beg and bor-row For to-day we beg and bor-row

f *poco a poco accel.* *col sva ad lib*

Sounds of approaching hoofs and chariot wheels.

Allegro molto.

Enter Messala and Drussus on chariot.

f

The revelers and devadasi fly in terror Ben Hur springs in front of chariot

Iras retreats to side of camel

Ben Hur. Back! Back!

cresc. *ff*

Dialogue 'till Finale.

Finale.

The Spinning of Arachne. Chorus and Dance.

Allegretto.

The musical score is divided into several systems. The first system shows the piano accompaniment with a *f* dynamic and *Ped.* marking. The second system continues the piano accompaniment with *mf*, *cresc.*, and *f* dynamics, and includes a *Harp.* marking. The third system features a *p sempre* dynamic and a *cresc.* marking. The fourth system introduces the vocal parts: Soprano (SOPR. I.), Alto (ALTO.), Tenor (TENOR.), and Bass (BASS.), all starting with a *ff* dynamic. The vocal lines include the lyrics: "Spin! A - rach - ne! Spin! A - rach - - - ne! Trou - ble and grief and". The piano accompaniment continues below the vocal parts, ending with a *ff* dynamic and *Ped.* marking.

woe! For how so - ev - er the game be - gin

woe! For how so - ev - er the game be - gin

woe! For how so - ev - er the game be - gin

dim.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ev-er it end - eth so! Spin! A-rach-ne

Ev-er it end - eth so! Spin! A -

Ev-er it end - eth so! Spin! A -

p *mf*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Spin! A - rach - ne! Trou - ble and grief and woe For
 rach - ne spin Trouble and grief and woe For
 rach - ne spin Trouble and grief and woe For

p *3* *3* *p* *p* *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

poco a poco cresc. -

how so ev - er the game be - gin ev - er it
 how so ev - er the game be - gin ev - er it
 how so ev - er the game be - gin ev - er it

poco a poco cresc. - *poco a poco cresc. -* *poco a poco cresc. -*

poco a poco cresc. -

Red.

end - eth so! Spin A - rach - ne! spin! A - rach -

end - eth so! Spin A - rach - ne! spin

end - eth so! Spin A - rach - ne! spin

This system contains three vocal staves. The top staff is in a soprano clef, the middle in an alto clef, and the bottom in a bass clef. All staves are in a key signature of two flats (B-flat and E-flat). The music features a melodic line with a fermata over the word 'so!' and a triplet of eighth notes. Dynamics include *f* and *mf*. The lyrics are: "end - eth so! Spin A - rach - ne! spin! A - rach -".

f *f* *f* *f*

Red. * *f* *Red.* * *Red.*

This system shows the piano accompaniment for the first system. It consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of two flats. It features a triplet of eighth notes in the right hand and a bass line with a fermata. Dynamics include *f*. There are markings for *Red.* (Reduction) and asterisks (*) indicating specific performance points.

ne Spin! A - rach - ne! Spin! A - rach - ne!

Spin! A - rach - ne! Spin!

Spin! A - rach - ne! Spin!

ne Spin! A - rach - ne! Spin! A - rach - ne!

Spin! A - rach - ne! Spin!

Spin! A - rach - ne! Spin!

This system contains three vocal staves. The top staff is in a soprano clef, the middle in an alto clef, and the bottom in a bass clef. All staves are in a key signature of two flats. The music features a melodic line with a fermata over the word 'ne' and a triplet of eighth notes. Dynamics include *ff*. The lyrics are: "ne Spin! A - rach - ne! Spin! A - rach - ne!".

ff *ff* *ff* *ff*

* *Red.* *

This system shows the piano accompaniment for the second system. It consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The music is in a key signature of two flats. It features a triplet of eighth notes in the right hand and a bass line with a fermata. Dynamics include *ff*. There are markings for *Red.* (Reduction) and asterisks (*) indicating specific performance points.

Allegro con moto.

TUTTI ALTI.

Burn - ing, mad - ness and freez - ing woe, Temp - est and

TUTTI SOPRANI.

frost and fire! Burn - ing, mad - ness and

freez - ing woe, Temp - est and frost and fire!

sempre cresc.

SOPR. These all these shall the mor - tal know That meet - eth his fate by the

ALTO. Spin! Spin! Spin A - rach - ne! Spin! Spin!

TENOR. Spin! Spin! Spin A - rach - ne! Spin! Spin!

BASS.

sempre cresc.

foun - tains flow And find - eth his heart's de - sire And
 Spin A - rach - ne! Trou - ble grief and woe
 Spin A - rach - ne! Trou - ble grief and woe

f

f

find - eth his heart's de - sire!
 Trou - ble grief and woe!
 Trou - ble grief and woe!

1. 2.

decresc.

1. 2.

$\frac{2}{4}$

p *poco a poco cresc. -*

Burn - ing mad - ness and freez - ing woe, Temp - est and frost and

p *poco a poco cresc. -*

Burn - ing mad - ness and freez - ing woe, Temp - est and frost and

p *poco a poco cresc. -*

Burn - ing mad - ness and freez - ing woe, Temp - est and frost and

p *poco a poco cresc. -*

p *poco a poco cresc. -*

mf

fire_____ These all these shall the mor - tal know That

mf

fire_____ These all these shall the mor - tal know That

mf

fire_____ These all these shall the mor - tal know That

mf

fire_____ These all these shall the mor - tal know That

mf

Meno mosso.

meet - eth his fate by the foun - tain's flow This is the price, -

meet - eth his fate by the foun - tain's flow This is the price, -

meet - eth his fate by the foun - tain's flow This is the price, -

This is the price, -

Meno mosso.

price that his soul shall pay — for This is the price — This is the price that his soul shall pay for

price that his soul shall pay — for This is the price — This is the price that his soul shall pay for

price that his soul shall pay — for This is the price — This is the price that his soul shall pay for

This is the price — This is the price that his soul shall pay for

love that liv - eth a night and a

love that liv - eth a night and a

love that liv - eth a night and a

love that liv - eth for love that liv - eth for love that liv - eth a

mf **Faster.** *sempre cresc.*
day — And this is the path! This is the path!

mf *sempre cresc.*
day — And this is the path! This is the path!

mf *sempre cresc.*
day — This is the path! This is the

mf *sempre cresc.*
night and a day —

Faster.

This is the path! This is the path! This is the path that
 This is the path! This is the path! This is the path that
 path This is the path! This is the path that

(d. = d)

f

all must go that drink of the wa - ters of Daph - ne, that
 all must go that drink of the wa - ters of Daph - ne, that
 all must go that drink of the wa - ters of Daph - ne, that
 all must go that all must go that

f

drink of the wa-ters of Daph - ne! That drink of the wa-ters of

drink of the wa-ters of Daph - ne! That drink of the wa-ters of

drink of the wa-ters of Daph - ne! That drink! That

drink of the wa - ters of Daph - ne, that

sf

Daph - ne, that drink of the wa - ters, the wa - ters, the wa - ters of

Daph - ne, that drink of the wa - ters, the wa - ters, the wa - ters of

drink of the wa - - ters of Daph - - ne!

sf

Presto.

ff Daph - ne *ff* Spin!

ff Daph - ne *ff* Spin!

ff Spin!

Presto.

ff *sf* *l.h.* *l.h.*

f *ff* *ff*

f *ff* *ff*

Spin!

Spin!

ff Spin!

ff Spin!

f *ff* *ff*

f *ff* *ff*

f *ff* *ff*

Musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts enter with the lyrics "Spin A - rach - ne" on a dotted half note. The piano accompaniment begins with a bass line of dotted half notes and a treble line of eighth-note pairs. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Musical score for the second system, primarily piano accompaniment. It features two staves: Right Hand (RH) and Left Hand (LH). The RH part consists of eighth-note pairs, while the LH part consists of dotted half notes. Dynamics include *sf* (sforzando) and *sf l.h.* (sforzando left hand).

Musical score for the third system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts enter with the lyrics "Spin! A - rach - ne!" on a dotted half note. The piano accompaniment continues with eighth-note pairs in the RH and dotted half notes in the LH. Dynamics include *ff* (fortissimo) and *sf* (sforzando).

Musical score for the fourth system, primarily piano accompaniment. It features two staves: Right Hand (RH) and Left Hand (LH). The RH part consists of eighth-note pairs, while the LH part consists of dotted half notes. Dynamics include *sf* (sforzando) and *sf l.h.* (sforzando left hand).

Spin!

Spin!

Spin!

Spin!

f

cresc.

ff

Red.

Detailed description: This page of a musical score contains four vocal staves and two piano accompaniment systems. The vocal staves are arranged vertically, each with the instruction 'Spin!' written below it. The first piano system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The second piano system also consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first piano system has a dynamic marking of *f* and a *cresc.* marking. The second piano system has a *ff* marking and a *Red.* marking. The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Act IV.

Prelude.

The Forest of Palms.

Allegro con spirito.

The first system of the piano prelude features a treble and bass clef. The treble clef part begins with a series of chords and a triplet of eighth notes. The bass clef part starts with a piano (*p.*) dynamic and includes a triplet of eighth notes. The key signature has one sharp (F#).

The second system continues the piano prelude. It includes dynamic markings of *dim.*, *sf*, *mf*, and *ff*. The treble clef part features a triplet of eighth notes. The bass clef part has a piano (*p.*) dynamic.

The third system of the piano prelude includes a *decresc.* (decrescendo) marking and a *f* (forte) dynamic. The treble clef part has a triplet of eighth notes. The bass clef part starts with a piano (*p.*) dynamic.

The fourth system of the piano prelude includes a *mf* (mezzo-forte) dynamic. The treble clef part has a triplet of eighth notes. The bass clef part has a piano (*p.*) dynamic.

The fifth system introduces the Oboe and Mandolino. The Oboe part is marked *Oboe con molto espress.* and *mf*. The Mandolino part is marked *Mandolino* and *mf*. The Oboe part has a triplet of eighth notes. The Mandolino part has a piano (*p.*) dynamic.

Mandolino

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The first system of music consists of two staves. The upper staff is in treble clef and contains a melody with a dotted quarter note, followed by a triplet of eighth notes, and then a half note. The lower staff is in bass clef and features a series of chords, primarily triads, with some doublets.

The second system continues the piece. The upper staff has a melody with a dotted quarter note and a half note, followed by a quarter note and a dotted quarter note. The lower staff consists of a steady eighth-note accompaniment. The system concludes with a double bar line and a 4/4 time signature. The word "ritard." is written above the final measure.

The third system begins with the tempo and mood marking "Allegretto pastorale." and a piano dynamic marking "p". The upper staff starts with a treble clef and a key signature of one sharp (F#). The melody features a series of eighth notes with accents. The lower staff is in bass clef and provides a rhythmic accompaniment of eighth notes.

The fourth system continues the eighth-note accompaniment in the bass clef. The upper staff features a melodic line with eighth notes and some ties, maintaining the pastoral character.

The fifth system shows the upper staff in treble clef with a melody of eighth notes. The lower staff continues with the eighth-note accompaniment, which is consistent throughout the piece.

The sixth and final system on the page. The upper staff is in treble clef and contains a melodic phrase with eighth notes. The lower staff continues the eighth-note accompaniment. The system ends with a double bar line.

First system of a musical score. The right hand (RH) plays a melodic line with slurs and accents, while the left hand (LH) provides a rhythmic accompaniment. The key signature has one sharp (F#).

Second system of the musical score. The left hand (LH) is labeled "l.h." and features a complex rhythmic pattern with slurs and accents. The right hand (RH) continues the melodic line. The system concludes with a double bar line and a 3/4 time signature.

Allegro con moto.

Third system of the musical score, marked "Allegro con moto." The right hand (RH) is labeled "r.h." and features a melodic line with slurs and accents, including a five-fingered scale-like passage. The left hand (LH) provides a rhythmic accompaniment. The key signature has one sharp (F#).

Fourth system of the musical score. The right hand (RH) is labeled "r.h." and "cresc." (crescendo). It features a melodic line with slurs and accents, including a five-fingered scale-like passage. The left hand (LH) provides a rhythmic accompaniment. The key signature has one sharp (F#).

Fifth system of the musical score. The right hand (RH) features a melodic line with slurs and accents, including a five-fingered scale-like passage. The left hand (LH) provides a rhythmic accompaniment. The key signature has one sharp (F#).

Sixth system of the musical score. The right hand (RH) features a melodic line with slurs and accents, including a five-fingered scale-like passage. The left hand (LH) provides a rhythmic accompaniment. The key signature has one sharp (F#).

ff

ritard. e dim.

Allegretto pastorale.

p

dim.

Bassoon.

pp

Curtain rises, disclosing the interior of the tent of Ilderin.

V. Cl.

Viola

dim.

ppp

Song of Iras.

Lake and grove of palms by moonlight. Iras and Ben-Hur crossing in a boat rowed by an Ethiopian.

Andantino.

The piano introduction consists of two staves in 6/8 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from *mf* to *p*.

The vocal entry begins with the word "Iras." in a treble clef. The lyrics are "I sigh as I sing, for the". The piano accompaniment is in a treble and bass clef, with a dynamic marking of *p*. The key signature changes to three sharps (F#, C#, G#).

The vocal line continues with the lyrics "sto - ry land — A cross the Syr - ian sea!". The piano accompaniment continues with a dynamic marking of *p*. The key signature remains three sharps.

The vocal line concludes with the lyrics "The o - dor-ous winds from the mus - ky sands were". The piano accompaniment continues with a dynamic marking of *p*. The key signature remains three sharps.

breaths of life — to me!

They play — with the plumes of the

whis - per - ing palm — For me, A - las no

more! — Nor more — does the Nile, in the

moon - - lit calm, Moan past the Mem - phian

p *rit.*

shore — Moan past the Mem - phian shore

pp

pp

Red.

p

O Ni - lus thou god of my

pp

Red.

faint - ing soul; — In dreams thou com - est to

poco cresc.

Red.

mf

me — And dream - ing I play with the

lo - tus bowl And sing old songs — of

p. *p.* *p.* *p.*

thee! And

p *p.* *p.* *l.h.*

hear — from a - far the Mem - no - - ni - an

pp

strain — And calls from dear Sim - bel —

And wake — to a pas - sion of

p

poco accel.

grief _____ and pain That ev - er I said fare -

poco ritard.

well _____ That ev - er I said _____ fare -

a tempo

well!

mf *dim.* *p*

Red.

pp *ppp*

Red. *

Act V.

At the Circus in Antioch.

Procession of Citizens, Soldiers etc.
Moderato sostenuto

The first system of the piano accompaniment consists of two staves. The key signature is two sharps (D major) and the time signature is 3/4. The music begins with a *mf* dynamic. The right hand features a melodic line with eighth-note patterns and chords, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a *tr* (trill) in the right hand.

This section contains three systems of musical notation. The top system is for **Strings & Reeds**, showing a single staff with rests followed by a chord. The middle system is for **Trumpets & Trombones**, featuring a melodic line with a *f* dynamic and a triplet of eighth notes. The bottom system is the **Piano accompaniment**, starting with a *sf p.* dynamic and including triplet markings in both hands. The piano part continues with eighth-note accompaniment and melodic fragments in the right hand.

First system of musical notation. It features a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The music includes chords in the treble and a complex bass line with triplets and slurs. The word *dolce* is written above the right-hand staff, and the dynamic marking *p* is placed below the right-hand staff.

Second system of musical notation, continuing the grand staff from the first system. It shows further development of the bass line and chordal textures in the treble.

Strings & Reeds

Third system of musical notation. The top staff is labeled "Strings & Reeds" and contains a series of chords. The bottom staff is labeled "Brass" and contains a bass line with dynamic markings *f*, *sf*, and *ff*.

Fourth system of musical notation. The top staff continues the chordal accompaniment. The bottom staff features a treble clef and a bass line with triplets and slurs, ending with a dynamic marking *f*.

Trpts & Trombones

ff

rit.

Fine

Act VI. Scene I.

The Fall of Iras.

Allegro con fuoco.

ff

f

Horn

poco a poco decresc.

Trombone

Bassoon

mf

p

Act VI. Scene II.
Introduction.
Melodrama.
The Vale of Hinnom.

segue

Moderato molto

p

simile

poco cresc.

pp

mf

pp

Act VI. Scene III.

On the Mount of Olives.

Maestoso.

f

SOP.
I & II.

Ho - san - na in the high -

ALTO
I & II.

Ho - san - na in the high -

TEN.
I & II.

f Ho - san - na! Ho - san - na! Ho - san - na in the high -

BASS
I & II.

mf

f

est! Ho - san - na! Ho - san - na! Ho - san - na in the high - est. Ho -

ff

est! Ho - san - na! Ho - san - na! Ho - san - na in the high - est. Ho -

f

est! Ho - san - na! Ho - san - na! Ho - san - na in the high - est. Ho -

cresc.

ff

mf 3

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san - na__ to the King! Ho - san - na__ to the King! Ho -

san - - na__ to the King! Ho - san - na! Ho -

san - - na to__ the King! Ho - san - na! Ho -

Ho - san - na! Ho - san - na! Ho -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 9/8. The lyrics are: "san - na__ to the King! Ho - san - na__ to the King! Ho -", "san - - na__ to the King! Ho - san - na! Ho -", "san - - na to__ the King! Ho - san - na! Ho -", and "Ho - san - na! Ho - san - na! Ho -". The piano accompaniment features a steady bass line and chords that support the vocal melody.

san - na to him that com - eth in the name of the Lord!__ Ho -

san - na to him that com - eth in the name of the Lord! Ho -

san - na to him that com - eth in the name of the Lord!__ Ho -

san - na to him that com - eth in the name of the Lord! Ho -

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "san - na to him that com - eth in the name of the Lord!__ Ho -", "san - na to him that com - eth in the name of the Lord! Ho -", "san - na to him that com - eth in the name of the Lord!__ Ho -", and "san - na to him that com - eth in the name of the Lord! Ho -". The piano accompaniment continues with a consistent harmonic and rhythmic pattern, providing a foundation for the vocal lines.

san-na to the King! Ho - san-na to the King! Ho - san-na to him that
 san-na to the King! Ho - san-na to the King who com-eth, who
 san-na to the King! Ho - san-na to the King! Ho - san-na to him that
 san-na to the King! Ho - san-na to the King! Ho - san-na to him that

name of the Lord.
 com-eth in the name of the Lord.
 com-eth in the name of the Lord.
 com-eth in the name of the Lord. *mf* Blessed be the King,
 com-eth in the name of the Lord. *mf* Bles-sed be the

★ This number may be sung unaccompanied up to this point if desired. In the drama it is thus rendered by the approaching multitude, who now first appear on Mount Olivet.

mf
Blessed be the King that com-eth in the name of the

mf
Blessed be the King that com-eth in the name of the

bless-ed be the King that com-eth, that com-eth in the name of the

King— bless - ed be the King that— com-eth in the name of the

mf tutti. *poco cresc.*
Lord.— Bless - ed be the King— bless - ed be the

p
Lord.— Bless - ed be the King— bless - ed be the

mf
Lord.— Bless - ed be the King—

p *mf*
Lord.— Bless - ed be the King— bless - ed be the

mf *poco cresc.*

King that com-eth, that com-eth in the name of the Lord. —
 King that com-eth, that com-eth in the name of the Lord. —
 bless-ed be the King that com-eth in the name of the Lord. —
 King that com-eth, that com-eth in the name of the Lord. —

Moderato.

(a few voices.)
pp
 PEOPLE FROM JERUSALEM.
 (a few voices.)
pp
 Who is this? Why this tu - mult? Who is

Moderato.

pp *poco* *a* *poco.*

Who is this? —

this? — Why this tu - mult? Who is this? —

this? — Why this tu - mult? Who is this? —

cres — — — — — *cen*

mf

Who is this? — Why this

Why this tu - - mult. Who, Who is this? Who is this?

Who? Who? Who? Who is this? Who is this,

Who is this? Who is this? Who is this? — Why this

mf

do

tu - mult? Why this tu - mult? Why this tu - mult?

Who is this? Why this tu - mult? Who is

who is this? Why this tu - mult? Who is this?

f tutti.

tu - - mult? Who is this?

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are: "tu - mult? Why this tu - mult? Why this tu - mult?" (Soprano), "Who is this? Why this tu - mult? Who is" (Alto), "who is this? Why this tu - mult? Who is this?" (Tenor/Bass), and "tu - - mult? Who is this?" (Bass). The piano accompaniment includes a grand staff with treble and bass clefs, featuring chords and melodic lines. A dynamic marking of *f tutti.* is present.

Why this tu - mult? Who? Who? Who is this?

this? Why this tu - mult? Why this tu - mult? Who is this?

Why this tu - mult? Why this tu - mult? Who is this?

Why this tu - mult? O! Why this tu - mult? Who is this?

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "Why this tu - mult? Who? Who? Who is this?" (Soprano), "this? Why this tu - mult? Why this tu - mult? Who is this?" (Alto), "Why this tu - mult? Why this tu - mult? Who is this?" (Tenor/Bass), and "Why this tu - mult? O! Why this tu - mult? Who is this?" (Bass). The piano accompaniment includes a grand staff with treble and bass clefs, featuring chords and melodic lines. Dynamic markings of *f* and *sf* are present.

ALL THE CITIZENS.

meno mosso. *p* Who is this? *ff a tempo.* Who is

Who is this? *f* Who is this? Who is *ff a tempo.* Who is

p Who is, who is this? *f* Who is this? Who is *tutti.* Who is

p Who is this? — Who is this? Who is this? Who is

R.H. *p* *f* *ff a tempo.*

Andantino. *p* CHILDREN.

this? This is Je - sus of Na - za -

this?

this?

this?

this?

Oboe. *p* *pp*

reth, This is Je - sus of Na-za - reth, This is Je - sus the prophet of

This system contains a vocal line and three piano staves. The vocal line begins with the lyrics "reth, This is Je - sus of Na-za - reth, This is Je - sus the prophet of". The piano accompaniment consists of three staves, with the bottom staff being the bass line and the top two being treble staves.

mf THE MULTITUDE.
 Na - za - reth of Ga - li - lee! This is Je - sus of Na-za-
mf
 This is Je - sus of Na-za-
mf
 This is Je - sus of
mf
 This is Je - sus of

This system contains a vocal line and three piano staves. The vocal line begins with the lyrics "Na - za - reth of Ga - li - lee! This is Je - sus of Na-za-". The piano accompaniment consists of three staves, with the bottom staff being the bass line and the top two being treble staves. The system includes dynamic markings such as *mf* and *mf*.

reth, this is Je - sus of Na - za - reth. This is Je - sus the prophet of
 reth, this is Je - sus of Na - za - reth. This is Je - sus the
 Na - za - reth, Je - sus of Na - za - reth. Je - - sus the
 Na - za - reth, Je - sus of Na - za - reth. Je - sus the

R.H.

Na - za - reth of Ga - - li - lee! *poco animato.*
 pro - phet of Ga - - li - lee!
 pro - phet of Na - za - reth of Ga - li - lee! *mf* Bless - ed be the
 pro - phet of Ga - - li - lee!

f *p poco animato.*

SOP. II. mf

Bless-ed be the King that
Bless-ed be the King that
King! bless-ed be the King that com-eth, that
Bless-ed be the King, bless-ed be the King that

f SOP. I. & II.

com-eth in the name of the Lord! Bless-ed be the
com-eth in the name of the Lord! Bless-ed be the
com-eth in the name of the Lord! Bless-ed be the
com-eth in the name of the Lord! Bless-ed be the

mf BASS II.

cresc.

King ——— Bless - ed be the King that com - eth, that —

King ——— Bless - ed be the King that com - eth, that

f Bless - ed be the King ——— *f* Bless - ed be the King, that —

King ——— Bless - ed be the King that com - eth, that

cresc.

ff com - eth in the name of the Lord! ——— *f sempre.* This is

com - eth in the name of the Lord! ——— *f* This is

I & II Ten. *ff* com - eth in the name of the Lord! ——— *f* This is

com - eth in the name of the Lord! ——— *f* This is

ff

f

Moderato maestoso.

Je - sus of Na - za - reth, This is Je - sus of Na - za -

Je - sus of Na - za - reth, This is Je - sus of Na - za -

Je - sus of Na - za - reth, This is Je - sus of Na - za -

Je - sus of Na - za - reth, This is Je - sus of Na - za -

reth, This is Je - sus the pro-phet of Na - za - reth of

reth, This is Je - sus the pro-phet of Na - za - reth of

reth, This is Je - sus the pro-phet of Na - za - reth of

reth, This is Je - sus the pro-phet of Na - za - reth of

ff

Ga - - - li - - - lee!

ff

Ga - - - li - - - lee!

ff

Ga - - - li - - - lee!

Ga - - - li - - - lee!

Trumpets and Trombones. *ff*

ff

molto dim.

mf

dim.

Lo! Be-hold! Thy

Lo! Behold!

mf

Lo! Lo! Be-

molto dim.

mf

Behold! Be-

unis.

King, Thy King com-eth! Tra - - velling in the

Behold! Thy King com-eth! Tra - - velling in the

hold! Thy King com - - eth! Tra - - velling in the

hold! Thy King com - - eth! Tra - - velling in the

p *3* *p*

Animato.

great - ness of his strength.

great - ness of his strength.

great - ness of his strength.

great - ness of his strength.

Animato.

Strings.

f *cresc.*

(All fall on their knees. Suddenly from above a dazzling radiance pours upon the kneeling women. They rise with joy.)

ff
Ho-
Ho-
Ho-
Ho-
8
ff
3
ff

ff
san - - na! Ho - san - -
ff
san - - na! Ho - san - -
ff
san - - na! Ho - san - -
ff
san - - na! Ho - san - -
9
ff
3
3
3
3

sempre ff

na! Ho - san - na in the high - -

na! Ho - san - na in the high - -

sempre ff

na! Ho - san - na in the high - -

na! Ho - san - na in the high - -

3 > 3 > 3 >

tacet.

est.

est.

tacet.

est.

est.

ff

sempre dim.

>

mf sf

The scene by degrees fades from view.

p pp ppp

p tutti.

Bless - ed be the King ——— bless - ed be the King that

p

Bless - ed be the King ——— bless - ed be the King that

p

Bless - ed be the King ——— bless - ed be the

p

Bless - ed be the King ——— bless - ed be the King that

p

poco cresc. *mf*

com - eth, that com - eth in the name of the Lord. —

com - eth, that com - eth in the name of the Lord. —

King — that — com - eth in the name of the Lord. —

com - eth, that com - eth in the name of the Lord. —

Lento. Transition. The drop becomes gradually opaque.

Strings *pp*

poco animato.

cresc. *p*

pp *ppp*

The drop is raised. The multitude surging down the mountain-side, bearing palms.

f Moderato maestoso.

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ho - san - na! Ho - san - na! Ho - san - na in the high -

Ben Hur rushes to meet his mother and sister.

SEMI CHORUS.

p Andante religioso.

SOP. II. *p* est. Lord now let-test thou thy ser-vant de-part in

ALTOS I & II. *p* est. Lord now let-test thou thy ser-vant de-part in

TEN. I & II. *p* est. Lord now let-test thou thy ser-vant de-part in

est.

mf *rit.* *pp*

SOP. SOLO

mf

A

peace accord-ing to thy word, For mine eyes have seen thy sal - va - tion, a

peace accord-ing to thy word, For mine eyes have seen thy sal - va - tion, a

peace accord-ing to thy word, For mine eyes have seen thy sal - va - tion, a

light to light - en the gen - tiles, a light to light - en the

p light to light - en the gen - tiles, a light to light - en the

p light to light - en the gen - tiles, a light to light - en the

p light to light - en the gen - tiles, a light to light - en the

f

gen - tiles and the glo - ry, the glo - ry of thy peo - ple

gen - tiles and the glo - ry, the glo - ry of thy peo - ple *f*

gen - tiles and the glo - ry, the glo - ry of thy peo - ple *f*

thy

f

SOP. mf 3 This is Je - sus of Na - za -

BASS. mf This is

SOP. II. p Is - ra - el! Mine eyes have seen thy sal -

ALTO. Is - ra - el, thy peo - ple Is - ra - el! Mine eyes have seen thy sal -

TEN. p peo - ple Is - ra - el! Mine eyes have seen thy sal -

p

poco *a* *poco* *cresc -*
 reth, This is Je - sus of Na - za - reth, This is
 Je - sus of Na - za - reth, This is Je - sus of Na - za -
 va - - tion which thou hast pre - par - ed be - fore the
 va - - tion which thou hast pre - par - ed be - fore the
R.H. *poco* *a* *poco* *cresc -*

ff
 Je - sus This is Je - sus the proph - - et, the
 reth, This is Je - sus, This is Je - sus, the proph - -
 face of all peo - - ple, A light to light - en the
 face of all peo - - ple, A light to light - en the
ff

de - - cres - - cen - - do. *p*

proph - et of Na - - za - reth, the King of

et of Na - - - za - - reth, the King of

p

gen-tiles and the glo - ry, the glo - ry of thy peo - ple

gen-tiles and the glo - ry, the glo - ry of thy peo - ple

de - - cres - - cen - - do.

mf *pp*

Is - ra - - - el!

Is - ra - - - el!

mf

Is - ra - - - el!

Is - ra - - - el!

mf *pp*

Red. *

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